He is Fat, but His Matinee Audlences Throb Over Him as Much as They Ever Did-His New Melodrama in Disguise Things Amelia Couldn't Have Said.

A sceptical statistician whose hobby has soured a naturally benevolent disposition declares that there are no popular songs in town. And about a dozen musical shows on Broadway and elsewhere! What does this mean? That we are ripe for a joke, a catching refrain, a mere line, is proved by the avidity with which "Sarah's beter" has been jumped at. Even saturnine car conductors repeat this neat, sweet feat of the Thomas pen. Every barroom in town hears it as thirsty souls absorb highballs. Fourteenth street near Irving place has not adopted the saying for the reason that "Bonn is better" still holds sway over the German imagination. But Sarah will reach Little Germany sooner or later—Eddie at the cigar stand has uttered the phrase and of course that settles its fate.

However, it is strange that the community has no heart-stirring ditty. "Under the Bamboo Tree" with its infectious duple hythms and its jerky accents still rules he whistlers. There are many excellent songs in contemporary productions, yet not one compelling masterpiece.

There are no bad melodramas; some are better than others. The highest type of this much-abused and little-understood dramatic form is the wholly insane, the type in which we swallow shipwrecks. tornadoes, explosions, fires, murders, im-possible feats of heroism, abominable crueities, vile villainies and noble-minded

crueities, vile villainies and noble-minded speeches wholesale.

"A Desperate Chance," by Theodore Krøner, is of this kind. Founded on fact, it yet soars into the region of the daringly imaginative. This playwright is quite capable of conducting us to the ninth and nethermost hell and there make his heroise exclaim: "Oh, if I only had a fried egg!" That is melodrama of the purely insane sort. We confess to admiring it as an exposition of "No art for art's sake"—to instance an Hegelian law of opposites.

Now, "The Bold Soger Boy" at the Fourmenth Street Theatre is not exactly inane melodrama. It is the style of melodrama that wears for a mask the title omedy drama." Nevertheless, is it meloframa. Theodore Burt Savre had his star n mind when he manufactured it at his dramatic foundry and in so doing mixed is genres. There are moments of comedy overtaken by sheer burlesque and drama run to earth by melodrama. It amuses It moves. It thrills. And it is as real as he scenery. Why ask for more?

seems a shame to call Andrew Mack fat? Mr. Dale did so. He is fat, but why say so when he is so nice? He must be melted into his uniform, it fits him so snugly; and his pretty tenor voice-\*a daring tenor "as the Hon. Pete Dailey says is clamped by his tight collar. That may

is clamped by his tight collar. That may account for the throaty quality, though not for the mellifluous exterior thereof. However, Mr. Mack's voice is not his only charm. He says and does things with finesse—we say linesse, Andy, not finish!—and he captures his audience every time.

Yesterday his matinée gathering throbbed when he was on the stage and vibrated agreeably when he was not. As Gerald Addir, whose real name is Desmond Claire, he sang songs, made love, circumvented the hellish plots of a Captain who disgraced the uniform he wore, and finally triumphed over his enemies. A bad lot they were. At every point in the game Gerald is blamed for wrongdoing, and though a word from his cupid-bow lips would have cleared him of all seeming guilt, he refused to utter the word—possibly out of consideration for Author Sayre. That grocery store with its comic Irish woman and its deceifful chinaman—where have we seen it before? It is a tender and tragic idyl of our childhood days when Dan Sully was—Enough! The dramatic reminiscent hunter is a greater nuisance than his half-brother, the man who knows where all the stolen tunes originate. tunes originate.

Mr. Mack has not lost his good looks or his gift of blarneying. He bandies wit with the "gossoons," sings one asleep and plays a comedy scene with his sweetheart in a way that reveals a genuinely light touch. Nor does his airy tenor organ prevent him from doing justice to the ruder dramatic situations. He bangs his enemy at the end of Act II. in the true Augustus Thomas fashion-down and out, as they say in sporting circles.

The star is also wise and modest enough The star is also wise and modest enough not to monopolize the stage for the entire performance. His associates are all actors and the story is real enough if you only have the faith of little children. Richard Dillon, Giles Shine, Hugh Cameron, Robert Payton Gibbs—the gallery hissed him before he spoke, he looked such a Mephistophelian rogue—Harry Stone, Eddie Heron—a fetching Chinaman—Frances Ring, Mildred Beverly, Maggie Fielding and the children comprised the cast. Little Vivian Martin, with the airs of a grown-up girl, is one of the features of the production. If Mr. Mack keeps on he will be playing an opposition Hamlet to Mr. Gillette next season.

Ben Teal is on Broadway again recovered om his illness. He will be heard from

Something may happen over Manager Conried's head next Friday; either a halo cracall. Mum's the word!

There were many who said that Charles Frohman only did his duty when he sent \$1,000 check to the Palmer testimonial lund. Yes—but many others have not done so. Mr. Frohman, with characteristic promptitude, set the ball rolling before he sailed for London. Let it increase as it

We cannot credit the story that Amelia Ringham spoke with asperity of the memers of the unhappy critical chain-gang. We are her friends, her admirers, her slaves. Besides, she never loses her temper-big, buoyant, brilliant Bingham la top-liner for you, Mr. McConnell?]. To picture that radiant aggregation of loveness which is just reaching the surging

point, to picture, we repeat, Miss Bingham in a sulk, in a pout, her smooth browcreased by naughty peevish wrinkles, her wonderful chin set and drawn, is impossible. It is true that we could not remain to assist at the midnight séance of Fitch and fudge if we had there would have been no notices the next morning! Would Miss Bingham have liked that?

It is a dangerous thing to explain: (20)

It is a dangerous thing to explain; cui seccuse s'accuse! If Mr. Fitch is to blame for his star's—she called him "her author" non-friskiness why not alter the title of the play thus: "Not the Frisky Mrs. Johnson".

And her remarks, if quoted aright, about Earl "Junius" were cruelly withering. It seems as if every actress in town must take a shot at our Master of Stage Deportment this season. Mrs. Langtry said things. Miss Tyree said things. Miss Russell thought things. And now Miss Bingham. gorgeous creature, makes terrific assertions. To top it all a dramatic weekly announces that the Earl will take the leading rôle in "The Young Miss Pittifer," at North Adams, Mass., Feb. 28. Not the title rôle! Good heavens! no one says that. The recent "Vengeance of Thomas" should be warning enough to ambitious theatrical paragraphers. paragraphers.
It is told that at the Lambs even his most

intimate friends call him Mieter Thomas. After the recent dose of Rochelle salts "Gus" is a thing of the past. And yet he is "Gus" Thomas, writes like "Gus" Thomas and will be spoken of as "Gus" Thomas until he takes his final seat in the celestial automobile. Sarah's better!

Limerick Dan-who is driving a spiel and span team of ice-water ponies attached to a temperance cart, sends us the following souvenir of recent ructions on Rump Row. He adds that he found such difficulty in discovering some other rhyme beside "Gingham" that he dropped the name of

STILL ANOTHER NEW THEATRE

ment, to Be Ready Next October. Bureau yesterday The theatre is to have an office building attachment That is to be six stories high. The theatre itself will be four stories The two buildings

The property is owned by Milton L. Bonden and has been leased for sixty years by the Sire syndicate. The corner plot was secured a year ago, but after the buildwas secured a year ago, but after the building an it had been torn down it was found that more land was needed, and the Sires have since been trying to lease the adjoining forty feet frontage on Forty-fifth street. Now that they have secured this they have an 80-foot frontage on Broadway and 148 feet in the side street.

The theatre will have two balconies and is intended to seat nearly a thousand persons.

EDNA MAY SPOONER HURT.

More Elizabethan Drama at Mrs. Osborn's has not had a fair chance to show its appreciation of Elizabethan drama done in the Elizabethan way. He is going to resume his venture at Mrs. Orborn's playhouse, beginning next Monday night with "Romeo and Juliet." It is understood that be has strengthened the company and introduced some more old wrinkles in his method of

Clyde Fitch Resting by the Sea. Clyde Fitch, the playwright, went to

She Has Broken Down Completely and Wil

Go to the Country to Rest. Mme. Emma Eames has been announced to sing the Countess in "Le Nozze di Figaro" to-morrow night, but she will not do so It was learned last night that the nervous breakdown from which she has been suffering had reached such a stage as to make it impossible for her to appear again this season. Her physician said that it would need several months for her to recuperate and that further artistic work was out of the question at present. Mme. Eames will immediately go to the country to rewill immediately go to the country to re cuperate. Information as to where she will go was refused. "La Bohème" will be sung to-morrow night instead of "Le Nozze di Figaro."

Helen Niebuhr's Song Recital.

sisted by Hans Kronold, 'cellist. She sang songs by Scarlatti, Gluck, Saint-Saens, songs by Scarlatti, Gluck, Saint-Saens, Massenet, Franz, Schubert, MacDowell, Foote and others. She displayed a contraito voice of good quality and sufficient power, which she used with skill. Her delivery was clean and smooth, but somewhat deliberate and deficient in evidences of temperament. Mr. Kronold played numbers by Schumann, Popper and others acceptably.

Suzanne Adams Engaged for Coven

by cable for the coming season of opera at Covent Garden. This is Mme. Adams's fifth consecutive season there. It is probable that she will sing Elsa in "Lohengrin" for the first time in London this spring. Next fall she is to appear in concert with her husband. her husband.

SOCIETY GIRL TO BE A NURSE. Miss Dolores Moore Applies for Place in

Jewett Training School. Miss Dolores Moore, of 300 Clermont circles in the Hill section in Brooklyn, yesbecome a nurse and had made applica-Training School connected with the Bushwick Hospital.

"My friends have endeavored," she said, "to dissuade me from this step and I have been told many tales of the peculiar hardships and unpleasant tasks attendant upon such a life; but one cannot expect

a rosy existence in hospital endeavor and I am not daunted at the prospect.

Miss Moore says that she will have a telephone placed in her home so that her mother can call her up at the hospital when she is lonesome or worried. The young woman's father was long Deputy Fire Commissioner in Brooklyn. missioner in Brooklyn.
It is rumored that Miss Moore has broken

off an engagement with a physician to devote herrelf to hospital work.

CHINESE PARTY AT MRS. FISH'S. Whole Casino Company Going to Play

There on St. Valentine's Night. Mrs. Stuyvesant Fish will have a novel Chinese party for her annual celebration of St. Valentine's night this year, according to an announcement made last night at the Casino Theatre. It was said there that the "Chinese Honeymoon" company has been engaged to go to Mrs. Fish's house at 25 East Seventy-eighth street immediately after the evening performance.

The company will go in full costume in e ectric cabs and will take their orchestra to play for the third performance of the day. A representative of the theatre said last night that a stage is already being erected in the ballroom of Mrs. Fish's

house.

The theatre folk expect to find their audience at the house in Chinese costume.

Mrs. Fish's guests last year were dressed up as vegetables. The year before they were in minstrel garb to carry on their merrymaking.

DAMROSCH TO SUCCEED GRAU

NO DOUBT NOW THAT HE WILL BE THE NEXT IMPRESARIO.

He Has Formed a Syndleate to Back Him and Proposes to Lease the Metropolitan Opera House for Five Years-Directors Favorable-May Consent This Week.

Nothing has yet been definitely settled about the lease of the Metropolitan Opera House, but it is practically settled that a decision will be reached this week. The choice of candidates has narrowed down until there is no doubt that the future impresario will be a musician personally identified with operatic affairs in this city. This is Walter Damrosch.

Mr. Damrosch has been an eager applicant for the lease of the opera house from the time Maurice Grau's retirement was made certain. He formed a syndicate. which raised the necessary capital, and his only rivals were Heinrich Conried and Henry W. Savage. Mr. Damrosch last Saturday put his proposal before the committee of the directors of the Metropolitan Opera and Real Estate Company in writing, with an outline of his plan for conducting the theatre. He has applied for the lease for a term of five years.

G. G. Haven, chairman of this committee and the other members are pleased with Mr. Damrosch's plan, and they realize the value of having a manager of previous experience in giving opera at the Metropolitan. One of Mr. Conried's important financial backers has transferred his support to Mr. Damrosch. The conductor will be made the managing director of the Metropolitan when the directors announce their choice, which may be this week. Mr. Damrosch is pressing the committee for an early answer, because he wishes to announce as soon as possible his programme for next year in order that the public may see that the former standard of performances is to be maintained.

The choice of Mr Damrosch is likely to prove satisfactory to New York lovers of music. His experience has extended over a long period, as he began to conduct the performances under the old German régime while still a boy. His own operatic enterprises, which continued for several years, were prosperous, and he withdrew from them to devote himself to composition and conducting. He was not engaged this year by Mr. Grau, who brought Alfred Hertz here to take his place in the direction of the German opera.

Mr. Damrosch is to meet the committee of the directors later in the week, and the fact that he is to be the next impresario may be made public then.

MME. ROGER-MICLOS'S RECITAL. The French Planist's Ideas About Chopin and Schumann Revealed.

Mme. Roger-Miclos, who recently made her American début in an orchestral concert at Mendelssohn Hall, gave a recital yesterday afternoon in that hall. Such a remarkable reversal of form as she disclosed is seldom found in a pianist. With the exception of some highly polished scale playing, there was practically nothing in her entire performance to call for anything but regret. She began her recital with Schumann's "Carneval," of which she wisely omitted some of the most significant passages. Those which she did not omit ought to have been left at home. The plain truth is that the lady failed to show any insight into the nature of the composition or the necessary technical equipment for the de-

livery of its notes. It seemed as if at the beginning of the composition she might be nervous, but no composition she might be nervous, but no amount of nervousness could have explained away her treatment of the later sections. Chopin was represented on her list by a valse, the F sharp impromptu and the A flat ballade. It would be interesting to know whose edition of the ballade it was that she performed. It certainly was not one ever before heard in this country. one ever before heard in this country. The distortion of the familiar rhythms was such as to cause amazement, while the continual blurring of all passage work in this and other compositions showed a woful lack of perception of the true uses of the pedals.

world lack of perception of the true bases of the pedals.

The compositions in which the lady's Clementi technic showed to advantage were a theme and variations by Haydn, a gavotte by Ten Brink and a mazurka by Godard. Of the Ten Brink and Godard pleces it can only be said that such music as these and the Borodine imitation of "Monasiery Bells," entitled "Au Couvent," is not often offered to New York audiences at artistic recitals. At her first appearance Mme. Roger-Miclos played Saint-A ms's G minor concerto very well indeed and won hearty praise. Just how the same planist could play so differently on a rainy afternoon a few days later is a problem for experts in transmigration of tone color.

"LOHENGRIN" AT THE OPERA. Wagner's Favorite Work Performed for the Sixth Time This Season.

Wagner was again represented at the Metropolitan Opera House last night by the most popular of his operas, "Lohengrin." This work usually finishes the season with a good score in respect of number of performances, and as last night's was the sixth this winter it does not seem likely to fall far behind the records of previous years. The cast was in nearly all respects the same as heretofore. Mme Gadski, to whom, with Mme. Sembrich, has Gadski, to whom, with Mine, semorich, has fallen the lioness' share in this season of prima donnas, repeated her well-favored interpretation of Elsa, the fatally inquisitive bride, and Mr. Anthes, who wears pretty well and fulfils the prediction here made that he would improve on acquaintance, was the disappearing Knight of the

Swan.

Mme. Schumann-Heink as Ortrud and Mr. Bispham as Telramund darkled and plotted and came to grief in the old familiar way, while Mr. Blass as King Henry presided over the proceedings with his customary serenity of mariner, and Mr. Muhlmann, as the Herald, published the orders with the precision of a well-trained adjutant. Mr. Hertz guided the impersonators, together with the well meaning orchestra and the wayward chorus, through the common time of the score with conscious rectitude. cious rectitude.

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23d St. Continuous Vaudeville. Leura Bigpar & Co. Mr. Mark Murphy
Melville & Sictson; Many Others. 58th St. Hearts Are Trumps. Edna Archier Crawford, Ned Howard Fow-

125th St. HIS FATHER'S BOT. Wilson, BEST STOCK COMPANIES IN AMERICA. DHILHARMONIC SOCIETY 1902 - Sixty-first Season - 1903. WALTER DAM ROSCH ...... Conductor. FRIDAY, February 13th, at 2 P. M. SATURDAY, February 14th, at 8:15 P. M.

HERR HUGO HEERMANN 

BOSTON
SYMPHONY
ORCHESTRA

CARNEGTE HALL.
THURS, Evg., Feby 10
Bloomfield-Zeisler
SAT. AFT., Feby 21 Mr. Gericke Schumann-Heink

MENDELSSOHN HALL. Second Concert, TO-NIGHT AT 8:15. Kaltenborn Quartet.

Assisting Miss Grace Rollins, Organist.

Artists: Mr. John Cheshire, Harpist.

Res. Scats. 81 and \$1.50. at Ditson's, 867 B'way.

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WILLIE HALE & FRANCES, HODGE, HALL & CO. WEST END THEATRE 125th St. W. of 8th Av. Special Matthee THE CLIMBERS

TO-DAY

NEXT WEEK-THE VILLAGE POSTMASTER

DALY'S Bwy & 30th
Matiness To-day, Sat. & Wed.2.18.
The Merry Musical Play, With JEROME
BILLIONAIRE SYKES 14th St. Theatre, near 6th av. Mats. Wed. & Sat. ANDREW MACK. coin's Birthday. (2 weeks only) in THE BOLD SOCIET BOY. EDEN WORLD IN WAX. New Groaps.
CINEMATOGRAPH.
MUSEE DE KOLTA, the Wizard, To-night at &

DANCING ACADEMIES. HARVARD ACADEMY.

136 AND 135 WEST 23D ED. J. FINNEGAN, DIRECTOR. The leading dancing academy of all New York. Accessible, attractive, spacious, popular, and always the best patronized. Extensive alterations and improvements have just been completed, greatly enlarging the lifor space and increasing the comfort and convenience of our pupils. Glide and half time waitzes taught.

MISS McCABE'S Dancing School, 21 East 17th st. Private and class lessons daily: beginners any time.

FERNANDO'S ACADEMY, 117 West 42d st.—All the new dances taught rapidity; classes; also private lessons, any hour; terms moderate. LECTURES.

APPIJIED SCIENCE—Admission free: tracks and pavements: American Institute, Polytechnic section: T. D. STETSON presiding: H. P. GILLETT of Engineering News opens this Thursday evening 19 West 4th at.

ngham.

Said the Earl of Pawtucket

'I don't give a ducat

For the job of the other Fari:
Slinging ink at the stage
And dodging the cage
Must keep his poor head in a whiri."

The Royal, With Office Building Attach Plans for the new Royal Theatre, which the Sires are to open next October at the northwest corner of Forty-fifth street and Broadway, were filed with the Building

will cost \$150,000.

Jumped From Bleyele, Which Ran Off Stage and Knocked Over First Violinist.

Edna May Spooner, leading actress at he Bijou Theatre, Brooklyn, was painfully injured by jumping from a bicycle in the performance of "Blue Jeans" on Tuesday night. She found that the chain on her wheel was broken and the bicycle unmanageable. The wheel was headed direct for the audience. At the footlights Miss Spooner jumped, allowing the ma-

Miss Spooner jumped, allowing the machine to go over into the orchestra, where it struck Tony Gray, the first violin, full in the chest, knocking him off his seat.

Miss Spooner fell heavily, cutting her left foot and straining her ankle. She got up, however, and limped from the stage, the curtain being dropped meanwhile. She fainted and was carried to her apartment. She was able to appear last night, although she was slightly lame.

Frank Lee Short thinks that the public

Atlantic City yesterday to remain ten days. He said before leaving that he was tired and would take a good rest there. MME. EAMES TO STOP SINGING.

Miss Helen Niebuhr, contralto, gave a song recital last night at Knabe Hall, as-

Garden. Suzanne Adams was engaged yesterday

venue, the daughter of the late William D. Moore, who has been prominent in society terday announced that she has decided to ticn for a three years' course in the Jewett

\$1.25 act, postage extra.

HARPER & BROTHERS

much of as he's willing to haul away. Everything else is screwed down tight and the

HARLEM EVS. 4:15. WM. FAVERSHAM OPERA
HOUSE in "IMPRUDENCE"
Every Sunday Night—Sacred Concert.
NEXT MABELLE GILMAN SEATS NOW
WEEK In "The Mocking Bird." ON SALE.

GRAND---FOXY GRANDPA Next Week-A DESPERATE CHANCE. IRVING PLACE THEATRE. Evers. at 8:20
BONN'S Parewell Performances, To-night last
time BONN'S play, "DER PASTORSSOEN."